# ILLUSTRATING FAD FOR EMBROIDERY.

Embroidery is in evidence this season on all our wraps and gowns. The flannel waist has appropriated for its own use conventionalized flowers and sprays in white or black on black or colored grounds. This dainty little blue flannel model is embroidered in white.

### The Debutante.

D Lord, most Holy One above! I pray And keep it pure and levely as the

of her sweet virgin being in this day. Lord, guard her soul! And sanctified as

they Whose angel anthems through Thy heaven roll, Grant her fair youth the crown and au-

Of womanhood that cannot go astray.

Bord guard her soul! Lord, guide her koman's heart!

An keep it sinless as the moment when,
By 'hy strange magic of omnipotent art, woke in her-for aye as pure as

Let peace and love and happiness be her Iord, answer Thou my prayer for her.
Amen!

-Smart Set.

# Fashions at The Horse Snow.

(Written for The Sunday Times.)

NEW YORK, November 23.—The Horse
Show has come and gone. The big doors
of the garden have swung upon the last
night of the eighteenth annual exhibition
of horses and of costumes. Once again
the function has set all mooted questions
at rest and entered the final dictum upon
the fashions of the season, as well as
upon the best-bred trotters, pacers and
jumpers. What is and what is not cor-

gowns or wraps, hats or furs.

Morning dress, afternoon street dress and reception dress were all represented and all shown at their best. The first and most striking impression made upon my mind was of the variety offered. I have had occasion, in previous letters, to com-ment on the exceptional range of choice the scason has to offer, but not until the Horse Show were all the best styles Brought together at any one time. If our women are not well and becomingly dressed, the fault must lie with themselves. Fashion has been generous, even predigal, in materials, designs and com-binations. Among them all must be some thing to suit each need and every de-rand. The one criticism that can fairly be made is on the ground of over-luxury, ant even that does not hold when careful analysis has been applied. While it is True that some gowns are more remarkable for their evident cost than for their laherent beauty, they are not among the best, and more truly attractive models tre less burdened with unnecessary trim-mings and made on far less elaborate lines, but art in sartorial matters, as well as in its less personal forms, is al-ways found at its highest expressed by the comparatively few, and any study of this recent exhibition must have brought forth the fact that the best-gowned woforth the fact that the best-gowned wo-men were those who either possessed the art sense themselves or are so fortunate, is to be able to employ others whose eyes are correctly trained. It is the compara-tive simple elegance that lingers in the brind, and the least fussy costumes are the ones to stand forth, cameo like, gainst the less perfect background.

CORRECT MORNING DRESS.

Correct morning dress is always simple.

No one realizes this truth more keenly No one realizes this fruth more geenly than the really smart women. Those who attended the garden before 2 o'clock are genuine lovers of the horse and went to see rather than to be seen. Their costumes were notably plain, while made from handsome materials. Etons and bleuses were conspicuous among the suits, with Norfelk jackets in velveteen and velvet cord, with short skirts while and velvet cord, with short skirts; while general wraps were notably short and jaunty. Jackets in lamb and scal were numerous. Cloth with braiding was seen; numerous. Cloth with braiding was seen; tans, black, modes and gray were all to be found; but long coats were not there worn by the women who determine style.

A few striking novelties appeared during the week, but were curious rather than suggestive of correct dress. One, evidently all-round, outdoor girl, wore a box coat of coze leather that had a smart touch, but she marked the exception rather than the rule. Suits of cheviot, broadeloth, camel's hair and Zibeline, with fur collarettes or boas, made the features of the morning hours. Raglans reatures of the morning hours. Ragians and ulsters were seen, but not worn by the smartest visitors. Huts were universally simple, preferably toques or short-backed sallors. It was the afternoon and evening hours that brought splender and pickness to vie with the display within the rine.

One fact you may accept as assuredthe long coat, as part of a costume, is for the few alone. By far the greater number of models seen were made with Eton year taken the precedence of mink for trimmings.

or blouse coats, fur-trimmed or enriched with applique upon the revers. A few-very few-Louis coats in velvet were worn, and some superb costumes in baby lamb and caracule appeared that were made with long coats; but the short be coming little Jackets, take first place and are worn with collarettes or boas of fur that supply the needed warmth. To be sure we saw long—extremely long—cloaks of fur and of cloth worn over velvet and cloth gowns, but these are specially de-signed for carriage use and were thrown

aside on entering the box.

VELVET POPULAR.

Not for years has velvet been so extensively worn. As a result, we saw many costumes which can only be described as superb. There is a veritable craze for Irish crochet lace, and it, with velvet and sable, or Russian mink, makes as striking a gown as could well be devised. An exceedingly elegant example was worn by a young matron who is a veritable grande dame. The close-fitting skirt is plain at the upper portion, but lengthen-ed by a graduated flounce, at the edge of which is a band of fur, and heading which is a band of lace with tiny fur out-lines. The Eton Jacket was worn rolled open and the fronts are extended to form open and the fronts are extended to form stoles. Facing these is lace, over white sath, edged with fur, and beneath the ceat was wern a waist of white panne. Completing the costume was a low-crowned hat, the crown of fur, the under-brim of lace and tulle, with soft white tips at one side.

Occupying the same box was a young girl, gowned in finest breadcoth, in Pastel tan, which serves to exemplify the use of tucks, and was rarely beautiful. The leng, perfectly-fitting skirt is untrimmed

where they meet and form deep points, and are attached to the gown at the upper calls the confing months. Until spring brings its demand for lighter clothing, no further vital change is liable to occur, no fundamental difference to be made in fundamental difference to b

neck. The sleeves are novel and mark the tendency to increase size. Those of the belero bodice are tucked in a group of three, from shoulders to clows, below which point they are cut open to allow the large, full undersleeves of chiffon to droop through. Edging the sleeves are appliques of lace, and finishing the undersleevet deep, shirred cuffs, with tiny turnovers of lace. With this gown was worn a hat of soft white beaver, with brim of ermine, and underbrim of tulle, with velvet roses in paiest pinks. Both women carried wraps of fur when they entered, which were lined with white sentin, and showed falls of lace at each inner edge of the front.

DIFFERENT STYLES.

A second group, that separated itself.

inner edge of the front.

DIFFERENT STYLES.

A second group, that separated itself from the majority, again showed one gown of velvet, one of cloth, but in quite different styles. The velvet model is in Napoleon blue, and trimmed with bands of stitched cloth, headed by rows of French knots vorked in heavy silk. The skirt is plain at the upper portion with a graduated flounce that is seamed to the edge and, with the front breadth cut to form a point at the centre. Edging the flounce is a band of the stitched cloth, with the knots above. The bodice is peculiar, and includes a full under one with tmy bolero fronts that are cut in points and both edged and held together by bands of the cloth. The sleeves are quite new. At the wrists are deep gauntlets that are cut in points over the hands and are buttoned at the outside. Above them are soft puffs and falling over the puffs, the outer sleeves, that are cut and trimmed to match the bolero, and extend to not quite elbow length. With this costume was worn a toque of chinchilla, with a single bunch of white velvet roses, boa and muff of the soft gray fur.

The cloth ecstume was in tobacco

with a single bunch of white vervet roses, boa and muff of the soft gray fur.

The cloth costume was in tobacco brown, with sable as revers and trimming. The skirt is plain, but cut with a double box-plait at each side of the front, that are held got to the brose with a side of the front, double box-plait at each side of the front, that are held flat to the knees by means of stitched diagonal straps set on at intervals. The coat is an Eton, with revers and collar faced with the fur and the sieeves, faced with the soft beautiful skin, are rolled over to ferm cuffs. On the jacket fronts are stitched bands, matching the skirt, and beneath it could be seen a waist of Lierre lace over white. The accompanying hat was of the same matching the skirt, and beneath it could be seen a waist of Lierre lace over white. The accompanying hat was of the same lace with a brim of the fur, trir ming of mink heads, and an underbrim of white velvet roses. Still another costume in velvet was unique and showed touches of brilliant glowing crange that rendered it really supers. The material is black and white in a tiny check. The skirt is laid in box piaits, that are sutcined lat above but left free at the lewer portion. Round the edge are bards of black, piped with orange satin. The little coat is a double-breasted blouse, with a shawl collar. The material is laid in flat plaits at both front and back and the collar is banded to match the skirt. The sleeves are of the large full Eishop sert, with cuffs of black piped, and pointed bands applied above. At the waist is a wide black belt, with the glowing crange edges, and the coat is held by big carved gilt buttons. As an extra wrap, its wearer carried a cape of chinchilla, with muff to match. EVENING GOWNS.

cape of chinchilla, with muff to match.

EVENING GOWNS.

The evenings brought forth dainty gowns, exquisite colorings, splendld materials, laces and chiffen galore. White and pale pastel thus predominated among the younger centingent, with much velvet and lace worn by their elders. Satin-freed cloths, crepe de chines and soft colored silks, with velvet are elders. Satin-faced cloths, crepe de chines and soft colored silks, with velvet, are evidently the favorite materials for reception wear. As I write so many really exquisite creations come to my mind I scarcely know which few to describe. A superb costume in black velvet, worn by a mature woman, is combined with chantilly and white in a most effective manner. The foundation skirt is of white satin. Over it falls the velvet, whose flounce is joined to the skirt by means of a four-inch lace insertion, through the nounce is joined to the skirt by means of a four-inch lace insertion, through the meshes of which the white is seen. Set into the flounce, running up from the edge, are deep points of the lace which also allows glimpses of the shimmering also allows glimpses of the shimmering white. The bodice is an open blouse, with a shallow yoke matching the chemisette of full white chiffon. Running up from the belt are prints of the lace, beneath which the velvet is cut away, and, finishing the edge of the blouse, is a tiny edging of ermine. Worn over the gown, en route for the box, was a long, loose kimona like cleak of white cloth, lined with white satin and edged with Thibet fur.

BROADTAIL AND CHINCHILLA.

The costly and frail broadtan is still the favorite fur of elegant women. As black against the face is trying, a fur must be found ex-

quisite enough to mate with the broadtail and used as collar and reveres.

Chinchilla is the only fur really appropriate for the purpose, and has this

white and touches of gold. The bodice is opened over a narrow vest of gold em-broidered white satin, and is tucked at the front, horizontally, with embroidery above, to match the skirt, while there are upright groups of the thinks helder the upright groups of tiny tucks, below these wider ones. At the neck are triple col-lars-two of cloth, one of satin-but all with embroidered edges, and the full front beneath is of chiffon in cream

white,
WHITE CREPE DE CHINE.
One of the loveliest of the many crepes
de chine is white, with appliques of de chine is white, with appliques of cream Venetian lace and just a hint of black found in velvet straps. The front of the skirt is without Jounce, but shows three perpendicular bands of the lace. At sides and back are three circular flounces, sides and back are three circular flounces, each edged with lace and headed by a group of three tucks; while above these again are tucks arranged in a group of three, one of two, and finally a single one. The bodice is snug and open at the frent, finished with a deep collar, tucked and lace-edged, while beneath it is a chemisette of shirred chiffon, showing a single applique of lace at yoke depth. At the front of the bodice, over the lace edging, are straps of black velvet ribbon held by tiny jeweled buckles. The sleeves are in elbow length, lace-edged and finheld by tiny jewcled buckles. The sleeves are in elbow length, lace-edged and finished with deep falls of chiffon, also edged with lace. Completing the toilette was a toque of lace, with exquisite white tips. As the lovely girl who wore it joined the promenade, her costume made a picture beautiful enough to draw even the most ardent horse-lovers' eye, for the time at least.

time at least. Chiffons and accessories were bewitch Ing and attractive in the extreme. In con-junction with many of the evening toll-ettes the daintiest possible boas collar-cttes and muffs were seen. One that I noted specially was all of fine soft cream lace, falling in jabots round the neck and to the waist. Another was of chiffon, with white velvet roses, and still a third of chiffen, combined with lace, caugh here and there with a dainty pink bud. With each of these were accompanying muffs that added a final touch to the costumes they accompanied, which no heavier material can possibly give. Taken for all in all, the garden presented a rare-ly beautiful showing. Looking back over the week, this last Horse Show lingers in my mind as exemplifying much that is desirable, much that is admirable in the realm of dress; as a guarantee of really artistic modes, in spite of the tendency to eserdo; as proving that good taste and judgment abound and as settin forth dejudgment abound and as settin forth designs that beautify the woman, not merely superb costumes that overweight and crush the wearer and exploit their own spiendor rather than accentuate her charm.

MAY MANTON.

# WOMEN AS PAR-LIAMENTARIANS

They Quibble Over Minor Points Not Popular in Clubs.

For a few days is has been a fad especially among women connected with clubs and other organizations, to study parliamentary law in order that they might be able to conduct their meetings in a business-like manner. All over the country women announced themselves qualified to conduct parliamentary law classes and the women of the associations classes and the women of the associations and the clubs paid their fees in return for information with regard to motions and rulings and general parliamentary procedure. The pupils in turn were anxious to display their newly-acquired knowledge, and at one time it looked as if the desire of some of the members of the various organizations that meetings shuffed be conducted strictly according to business rules was nutting the real obbusiness rules was putting the real object and work of the organization in the background. A reaction has set in, however. Common sense, tact and parliamentary law are now acknowledged to be the factors in the successful conduct of any meeting, and the woman who makes herself too obstructive in calling attention to little irregularities in parliament ary procedure is quietly but effectually given to understand that hers is not the popular course. "Most of us are too busy to spend our time quibbling over unimportant points," said an attendant at a recent meeting of an important organiza-tion. "We have become tired of the par-liamentarians who are everlastingly inof tucks, and was rarely beautiful. The leng, perfectly-fitting skirt is untrimmed save for applied folds of the cloth that give an effect of tucks. These were all arranged in three groups, that run from the belt at the back to the centre front, where they meet and form deep points, and are attached to the gown at the upper edge, not being left free to imitate tucks. The bodice is made with bolero fronts, laid in lengthwise tucks, that are edged with real Russian lace applique and open over a full chamisette of white colt with the large jeweled buttons are placed on each one and a narrow roll-over collar of stitched cloth finishes the

(Written for The Sunday Times.)
Certainly Mr. William L. Alden, the
London literary critic, is no lady. His
satirico-humorous periods in regard to
womans doubtful success in most things,
above all in literature, are so thinly velied that malice shows through at every
pecp-hole, or, as Madame Butterfly says,
"eve'y li" look-out place." His chief aggravations in life seem to be Ouida and
Marie Corelli and his chief solace, Kipling. But Mr. Alden sometimes, in fact, ling. But Mr. Alden sometimes, in fact, often, strikes so true a note that all should read and profit thereby; so potent that but for the aforesaid malice, his tent that but for the aforesaid malice, his words would prove of such virtuous efficacy as to bring forward the results he seems to crave, but not expect. The Women Writers' Club of London held recently one of their high teas or something of the kind, at which speeches were made and papers read. Mr. Alden does not mention having been invited, but says:

made aim papers invited, but says:

No doubt the women enjoyed themselves and no doubt they thought that they were fully justifying their claim that in filterature there is and should be no distinction of sex. But it was noticeable that when the next morning's papers described the meeting, they, one and all, devoted more space to the description of the dresses wern by the women writers than to the speeches made by them. Of course, there is no reason why ladies' dresses should not be described when they are pretty enough to merit description. The women of the Women Writers' Club know how to dress, and any report of their meeting which failed to mention, what sort of clothes Madam Sarah Grand wore, and what was the color of some other eminent woman writer's skirt, would have been a disappointment. But fancy a meeting of, say, the Author's Club, or any other club consisting of literary men, the reports of which should deal almost exclusively with the clothes of those present. "Mr. Morley Reberts wore a morning jacket of blue serge, and a lovely pair of gray trousers. Mr. Sladen was fascipating in his low-cut walsteoat, and his dainty blue silk cummerband. Mr. Hardy attracted all eyes by the kingly manner in which he wore a wonderful creation in pepper and sait." If there is no sex in journalism or strength and the dainty blue silk cummerband. eyes by the kingly manner in which he wore a wonderful creation in pepper and sait." If there is no sex in journalism or literature, and if it is proper to describe the clothes of women writers, surely it must be equally proper, and quite as interesting, to describe the clothes of men writers. But we never read any eloquent descriptions of the clothes worn by our, well-known writers of the male sex. Nobody takes any interest in their clothes. The interest that people take in men who write is in what they have written. The interest that people take in women writers is mainly in what they wear. And yet the women writers tell us that there is no sex in literature. is no sex in literature.

By all means let women writers dress as attractively as they can. They are still women, and as such it is their duty beautiful outfit.

# BLACK AND WHITE DINNER GOWN.



Dinner gown of black net dotted in white. Vandyke insertions at foot of skirt and black insertions vertically. Vandykes form yoke of waist with ribbon lacings. Girdle and collar of blue panne.

to make themselves attractive. But until they are willing that the world should ignore what they wear, they might refrain from insisting that they are not only men, but a new and improved patonly men, but a new and improved pattern on men. So long as the skirt is still mightier in their estimation than the pen, they should be content with their lot, and cease from scolding at men because the latter will not agree that there is no such thing as sex in literature. I wonder what proportion of the women writers make a living by their work. I hope they all do, but I very much doubt it. Dr. Nicol asserts that there are not more than forty novel writers in London who make an income sufficiently large to enable them to live in what he calls "a

who make an income since any large to enable them to live in what he calls "a reasonable way." Suppose that half, of these forty are women. There are then only twenty female novelists in London who make a living that is something more than a bare existence. Lerhaps journalism supports a few women, as it does many men, but the number of women does many men, but the number of women journalists who can furnish themselves with board, lodging and clothes by their work must be very small. Unless the majority of the women writers have other means of support than those afforded by journalism and literature, it is to be feared that they are finding life a rather difficult business.

# ACCOUNTS KEPT WOMAN'S WAY

A Novel System That Robs Bookkeeping of Its Tedious Detail.

A New York society woman who, in company with a friend, has recently carried a business venture to phenomenal success has a system of bookkeeping the party of its burgers. arranted to rob business of its horrors

understand why men make such work of it. Of course, we have to be careful about entering everything in the books. Then, at the end of the day, we add up the figures. If the debit and credit totals match, it's all right. If they don't, we go over it all again. If that doesn't erroighten out the discrepancy, we don't

"When we find that we have more money than we ought to have we make a note of the amount and write 'whence' opposite it in big letters, just to show that we know the balance is that much out of joint. If we are out a certain amount of money we write 'whither' opposite the sum. After that we just don't bother about it. What's the use? I suppose the books would look queer to a professional double-back-action books keeper, but we understand them, and what's bookkeeing for?

"One does get things mixed occasionally, although, even when the system is as simple as ours. I had a dreadful headache yesterday, and, when I found the books didn't balance, I sat and stared at the figures. We had \$5 that didn't seem to belong to us, but I couldn't by any mental effort, decide whether the surplus meant whence or whither. I didn't have a glimmering idea of the meaning of the two words. My brain refused to work. Luckily my French had survived the mental wreck. I gave

# The Cranford Doll House.

Miss Elizabeth Gordon, of Chicago, enjoys the distinction of having evolved a most unique idea in the way of doll houses. The world is always glad to give heed to unheaten paths, and Miss Gordon's studies were partially as a constant of the co den's studio-workshop in Chicago is daifor femininity.

"We thought the bookkeeping might be rather a nuisance," she says, airily, "but it is perfectly simple. I really can't

"Miss Gordon models her doll-houses on

tals match, it's all right. If they don't, we go over it all again. If that doesn't straighten out the discrepancy, we don't worry about it any more.

"When we find that we have more many of the origin to whose hands they pass, thus becoming more than playthings. Mount Vernon, the Graigle House, the Whittier Home, the Longfellow home, are at reproduced in their simple beauty, and fornished accordingly. The small-panel windows, the transfer of the small-panel windows, the practed doors, the brass knockers, deep fire-places, with brass andirous, the high candelabrut, with candles and, indeed, all the furnishings

meaning of the two words. Any orange refused to work. Luckly my French had survived the mental wreck. I gave up the whence and whither and just wrote a big 'trop' opposite the St. My partner will understand perfectly. She's a great comfort."

The Cranferd Doll House.

The Cranferd Doll House. the sacred precincts. Should one desire to possess, the cost would preclude the possibility of a tailor gown for the same

### **OLD-TIME GERMAN** TABLE MANNERS.

May we not just here protest against the present bad habit of retiring behind one's taltie-nepkin before or between courses, for the use of a tooth-pick? That our ancestors were not so well managed as we are is evident from the following rules, which were laid down by Tommasin von Zirkler, a German poet,

by Tommasin von Zirkler, a German poet, in regard to the conduct of a host and his guest at a dinner party. These singular maxims were recently unearthed and have now been reprinted:

"Every host should take care that his guests have enough to eat, and that they are not served with dishes that they do not want. In return, the guests should behave properly, and should be satisfied with whatever is placed before them.

"A guest should not eat all his bread before the first dishes are served, neither should he eat with both hands nor drink nor talk when his mouth is full.

"It is not polite to turn toward one?"

"It is not polite to turn toward one" neighbor and to offer him a wine cup from which one is still drinking.
"One should not eat greedly and hastily as though the dinner had been paid for. neither should one take any food from his neighbor's plate. In a word, each person should accept what is offered and ask

for nothing else.

"When there is some one on the right hand it is permissible to eat with the left

"When one is drinking, the eyes should be steadily fixed on the wine cup.
"It is improper to place one's hand in a dish while another person is taking

some food from it.
"One should always have the hands clean and the nails cut short, as otherwise those persons who are eating from the same dish are likely to become disgusted. "A guest should never put his elbows on the table, neither should he chatter all the time nor clean his teeth with a knife."

# One Kind of Conjunction.

"What is a conjunction?" asked the "That which joins together," was the

prompt reply.
"Give an illustration," said the teacher.
The up-to-date miss hesitated and blushed. "The marriage service," she said at

# Sentimental Teddy.

Little Teddy (to mamma, who is cut-ting papa's hair)—Mamma, may I take one of papa's curis? Mamma-Yes, darling. (To papa): See

Mamma-Yes, darling. (To papa): See what an affectionate, sentimental angel that little fellow is. Even at his tender aga he knows enough to prize the mere curl on his dear papa's head.

Little Teddy (as he sees mamma trying to pick him a good specimen)-Hurry, mamma, I want it for a new tall for my horse. New York Times.

horse.-New York Times.

# A MODEL JACKET.



In the way of trimming fur jackets this year charming effects are seen. The model reproduced above is made of velvety sealskin and is trimmed with Persian embroidered bands and chiffon. There is a vest of ermine with an inner Medici collar. A muff of ermine completes this